WOMAN'S HOME PAGE

CHARLES DWYER ... Editor.

EARLY FALL HATS

HINTS ON THE SEASON'S TENDENCIES

WITH the approach of frosty weather, when at least the nights are cool and we desert the verandas to gather round the living-room light, by some curious psychological process yet unexplained, women's thoughts revert first and foremost to hats. During the last few years that curiously barbarous nineteenth century habit of wearing hats constantly and under any and all circumstances save very formally or very informally within doors, has been passing away and we have been returning to a more sensible, sanitary and sane practice during the hot weather of troubling ourselves with headgear as little as possible.

I remember a decade or so ago the antagonism I aroused at a watering-place by appearing for a stroll through the shady drives without a hat. The dowagers and spinsters—it was in New England—literally sat up straight in their never silent or uncreaking rocking chairs and took notice. I heard comments, angry and bitter enough for the worst social offense, at this, my breach of decorum. Yet this summer, when I returned to this very watering-place, I found not only the young and giddy, but the matured and sedate going about constantly allowing God's fresh air to play about their tresses, unprotected by any visible kind of headgear.

Sensible Modern Summer Fashions

I could not but marvel at this change and rejoice in it. Certainly during the summer we should by all means try to be as cool as we can. Linen and lawn are now the favorite summer fabrics, materials which are cool in themselves and can readily go into the washtub. And at this period, too, it is not only much more comfortable but much more healthy to have one's head free from the heavy and hot form of headgear women are obliged to wear.

It is natural for us to reject the hat in summer. Our ancestors, five generations back, if we may judge by the pictures of the times which have come down to us, certainly had not formed the pernicious habit. Probably, I do not know, it is one of the customs for which we rise up to call the mid-Victorian era unblessed. Fortunately it is passing away and I cannot but feel that our intense interest in hats in the early autumn is a reassertion of an instinct not only primitive but rational.

The Explanation

Our avidity is explained because for some months we have been deprived of one gewgaw. Do not think for a moment that I impugn this very same avidity for gewgaws, but a vision of the fall styles suggested that term irresistably. I am myself the veriest adoring worshipper of a pretty hat, and surely I am justified by some of these Paris creations I am showing you, representative of the best and most favored styles seen along the boulevards.

But it is to be, candidly, a season of gewgaws. There is no set or particularly favored style in millinery, but there is a marked proclivity toward the use of jeweled ornaments in trimming; buckles, buttons, bands, curious little rings of flashing near gems are all the rage at present and promise to continue throughout the winter. The latitude in shapes, colorings, materials, kinds of trimmings is really extraordinary: one sees everything from the simplest toque to a mannish derby on one hand and curiously armor-like things on the other, these being modern adaptation of middle age costumes which had such influence of the modes of gowns last winter. Personally, I do not think I should care to extinguish myself under such contraptions but to certain contours of face and colorings, with appropriate gowns, they are extremely becoming in addition to that other pleasing quality, attracting and holding everyone's admiring gaze. Still, for the every-day woman such extremes of style are emphatically not.

The Season a Paradise

For the every-day woman, moreover, the latitude of the season is a paradise. As I have commented on several times in these letters, the growing tendency of women to free themselves from the slavery of rigorous fashion, the *sine qua non* of a prevailing mode, is one of the most wholesome evidences of woman's development. More and more, the folly of wearing a certain fashion of gown or hat because it is the "fashion" is being subjected to the force of common sense; of wearing the thing that suits. And, in passing, we cannot thank too much the remarkably sensible woman of the French stage, who really set the style the world over, for the growth of this custom.

Examples of the French Stage

I am told that milliners have raved because Madame Rejane persists in designing her own hats rather than be made hideous by the ambitious, high-priced modiste's desire to produce something new. Thanks to these women, the modistes to-day design hats to suit individual taste and confine themselves to endeavoring from season to season to instituting novelties in trimming. They are useful there: we do want some change, and becoming and suitable shapes may be greatly varied by modish novelties in trimming.

The photographs I show you illustrate the latitude you have in selecting your autumn millinery. Get what becomes you in shape first, then be as modish as you please in trimming. As a slangy American girl remarked to me the other day, "in that everything goes."

Good Health and Good Looks

I want now to say to you a few words on an entirely different subject but one which I feel that you will be interested in. Hats and gowns are matters of good looks, but behind and underlying beauty is always good health. Exercise, moderation in living and proper care should insure this. Unfortunately, at times, strain and worry undermine and sickness is the result. When sickness comes, we should be prepared for it. Forearmed is a bastion of strength and we should all endeavor to be prepared for sickness in our homes. Proper attention and care is a large part of the cure.

It is the part of wisdom to prepare for illness in time of health, and this preparation need not cause gloomy forebodings. On the other hand, it should give rise to a certain confidence which will be a valuable aid if the time ever comes when one is called upon to care for a loved one. No one denies the value of money at such a time; neither does one deny the priceless value of cool, correct judgment, steady nerves and the ability to produce exactly the thing needed at exactly the right time. Thoughtful preparation places many of the most necessary things within reach and gives an efficiency not to be had for money.

Have an Emergency Room

If it is not possible to keep one's entire house in order, there should be at least one room easily converted to the care of the sick. Where the habit prevails of putting everything away clean and ready for use, there is no danger of being compelled to depend upon neighbors, friends, or perhaps entire strangers, for the countless necessities of the sick-room.

Old sheets and pillow-cases, napkins and towels are invaluable during illness, and should be put away ready for just such use, and kept in one particular place, known to all the family. Special boxes fitted with materials needful in "first aid to the injured" can be purchased, and it is a good idea to have one on hand, kept for an emergency and not used by everyone; otherwise, when needed most it will be found lacking.

Planning the Sick Room

When planning a new house there should be kept in mind a room to be used for sickness if necessary. If it can be planned for isolation, so much the better, and a complete system of communication can be worked out along more or less elaborate lines, a dumb-waiter providing a somewhat elaborate but very satisfactory means of intercourse, while a simple pulley and rope arrangement represents another phase.

This room should be finished without angles at the joining of ceiling and walls and floor. The walls should be perfectly smooth and hard, finished with oil paint or in some way suitable for washing. Windows and doors should be set with as little woodwork as possible. Draperies should be absent, unless the disease is not contagious, and even then there should be only enough to give an air of comfort or relieve the bareness. The floor should be without cracks and rugs should be used sparingly, and be of a kind not easily moved. Much discomfort results from rugs that slip easily.

Furnishings

The furniture should be as devoid of carving as possible and capable of being washed without harm. The dresser drawers should hold the linen and other things needed for use, and an open closet can hold other necessities on its shelves. A bedside table is almost indispensable, and one may also need a small stand near the bed. A bed-table on which to place the tray, when the patient can sit propped up in bed and eat, is a great convenience and is easily manufactured at home. A nice smooth board for the top and four large spools or four stout woden pins would furnish feet.

The medicine glass, spoon and bottle should be on a tray by themselves and put where the patient cannot see them except when necessary. The bed-table may hold the favorite picture or toy or a beautiful plant, placed at a convenient angle so the patient may see without fatigue. Often familiar objects become unfamiliar through delirium or weakness and assume terrifying aspects. Such things should be removed at once. For that very reason the sick-room should be simply furnished.

No matter whether the sick-room can be planned beforehand or must be taken from rooms already in use, the main ideas as to furnishings can be carried out. In addition, one should try to select a room removed from the usual household life as much as possible and yet easily accessible to the bathroom and also located in such a way that steps can be saved. This is especially true where the nurse is also the housekeeper.

Treating the Bed

Perhaps the most important object in the room is the bed. Brass or enameled iron is the best, because so easily cleaned. The springs should be firm and strong, and the mattress is much better in one piece than in two. The hospital bed is higher than the ordinary bed, being about twenty-six inches from the floor. Even then it is sometimes necessary to raise it still more. This is done by means of stout blocks of the desired height fitted with grooves in the top, into which the bedposts fit securely. If this is not provided for the bed is liable to drop to the floor when moving the patient or changing the mattress. A high bed is a great convenience to the nurse.

An appliance which is easily made at home and affords the greatest comfort to the patient is for the purpose of preventing the patient from slipping down in bed. It is a board as long as the bed is wide and eight to ten inches wide. It has a hole bored in each end and is padded and covered. A small rope is run through the holes and secured to the bed, to prevent slipping.

Making the Bed

The making of the bed is one of the most important duties of the sick-room If properly done there will be no wrinkles, and the clothes will stay on without trouble. If long enough, the bottom sheet must cover over the mattress and be tucked under it at the head and foot. It must be pulled and smoothed while the tucking is being done, and then the sides must be treated in the same way. The result will be a "drum-tight" cover, most grateful to a sick person. The draw-sheets go on next. The lower one is a piece of double-faced rubber sheeting and the single width is sufficiently wide. Place this across the bed near the middle, but not too high up. Tuck it under the mattress, pulling it over firmly. Fold a sheet down the middle, and place this over the rubber, with the fold towards the head of the bed. Tuck this under in the same manner as the other sheets.

When not in use the rubber sheeting must be rolled over something firm instead of being folded. A substitute may be made of several thicknesses of paper, over which is placed a layer of cotton, and that in turn is covered with a piece of gauze or cheese-cloth. A few stitches taken through hold it all in place. Of course the whole thing is discarded after using. An old quilt can be basted onto paper in the same way. When a draw-sheet is not necessary it need not be put upon the bed.

Arranging the Sheets

The second sheet is placed with the right side towards the first sheet, the large hem at the edge of the head of the mattress. The foot is tucked in as before. The other covers are placed about eight inches below the head of the mattress and are tucked in carefully at the foot. After the spread is in place the second sheet is brought down over the spread as far as possible. If the bed is not to be used immediately the covers are left in that position, but if needed at once they are lifted and carried towards the foot for about eight inches, then dropped, lifted again and folded in fan fashion as far as necessary.

When the patient is in bed it is a very simple matter to draw up the covers without the least annoyance. A very pretty effect is given and the covers are held more securely by pushing the covers at the corner up towards the top of the mattress and tucking the extra length underneath, allowing the covers to fall away in a slanting line and showing a sharp, smooth cover to the corner of the mattress.

The pillows must be beaten well, shaken down into the case and then when put upon the bed, they must be pressed down and smoothed as flat as possible. A tiny pillow about eight by ten inches should be provided for every sick-bed. It forms a most convenient support for the back or neck.

Changing the Bed

Another thing quite as important as knowing how to make a bed, is knowing how to change it without moving the patient or causing any exposure or inconvenience. Everything must be in readiness before beginning the work, which must proceed rapidly *and skillfully*. The sheets must be folded lengthwise and fan-fashion—that is, back and forth instead of over and over. The lower sheet must be removed and the clean one substituted at the same time. Loosen the sheet and push towards the patient; place the clean one in position, and as the first sheet is pushed along move the fresh one into its place. Push as much as possible under the patient. Go to the other side and pull through into place. Remove and stretch the fresh one into place, tucking in carefully.

MAKING A MAN'S COATSHIRT

This Popular Garment Easily Constructed by this Method

THE coat-shirt differs from the older style only in convenience. It is opened all the way down the front, and may be put on and off like a coat. The so-called neglgée shirts, which are worn for all except dress occasions, are very simple, and the economy in home-making is considerable. It is very important that the material shall be durable in quality and fast in color, which is not always the case in low-priced ready-made shirts. Frequently the large shops have sales of men's shirts at prices that seem barely to cover the retail cost of the material.

For one real bargain amongst these "lots" there will certainly be two or three that in the wearing turn flimsy and faded. By bearing in mind the quantity (about 4 yards for a shirt with plaited bosom) it is often posible to find the real bargain in the material. Fine madras, of the quality used in shirts that retail at $2.50 and $3.00, may often be bought for less than 25 cents per yard.

Shrink Before Cutting

It is the part of wisdom to shrink all cottons before cutting. The simplest way is to lay the cloth on a table and sprinkle with a whisk-broom dipped in a basin of water. Be certain that every thread is wet, then roll up in a towel or other dry cloth, let stand for several hours and press on the wrong side. It is the steaming in pressing the wet cloth that accomplishes the shrinking of the fibres. One of the processes in finishing cloth is inclined to pull one selvage one way and the other in an opposite direction. This causes the cross threads to take a more or less diagonal line. Unless the cloth is pulled or pressed straight, the garment will be crooked after it is laundered. Proper shrinking and pressing correct all this.

Before cutting any garment by a pattern always read carefully the directions on the label. Different portions of the garment are to be laid on the material with the indicating perforations following a lengthwise or crosswise thread, as may be directed. For the shirt made for illustration striped percale was used. It will be seen that while the body, bosom and sleeves of the shirt are cut lengthwise of the fabric, the yokes, back stay, wrist-bands, collar-band and cuffs are cut crosswise.

The First Process

Make the bosom first. While the pattern is on the doubled material, mark the perforations that indicate the fold-line of the tucks by passing a coarse needle through both layers of fabric, or a coarse pin may be used. Fold and crease the tucks at once. If the material is soft and will not hold the crease-line it will be necessary to baste the tucks.

The bosom sections are made in the same manner as a plaited shirt-waist front, except that for a man's shirt the box-plait is on the left side of the front. Turn under the 1¼ inch at the edge as directed, crease the fold-line of the first tuck and catch in between the two fabric layers of the tuck the raw edge of the turned-under 1¼ inch. Stitch this tuck ¼ of an inch from the fold and stitch, to make a corresponding tuck ¼ of an inch from the front fold-edge, completing a simulated box-plait with stitching ¼ of an inch inside each fold-edge. Stitch the other tucks ⅝ of an inch from each fold-edge; always measure carefully to be certain tucks are made the exact size directed.

Remember the cloth is doubled in a tuck, and any variation from the directed width must be multiplied by two. There are four tucks in each bosom section and, should you vary each tuck's width by even 1-16 of an inch, you must multiply the 1-16 by 8 and will find the bosom portion ½ of an inch too wide or too narrow to fit into its position in the front of the shirt.

Accuracy in matters of this kind means a little extra trouble at the beginning but none at all at the end; a reversal of the guesswork method. Cut ½ of an inch off the front edge of the right-side bosom portion and make a 1-inch hem. Turn under, on the front edge of each shirt front (below the cut-out space for the bosom), a hem to correspond with the hem on the bosom section above it.

Completing the Fronts

Turn under ¼ of an inch at the back edge of each bosom section. On each shirt front turn over, toward the outside, ¼ of an inch on the side and bottom edges of the cut-out space. Notch diagonally in at the corner, where side and bottom turnings meet, in order that both may lie flat. Baste the side edge of the bosom ¼ of an inch over the side edge of the cut-out space. The raw edges of the two ¼-inch turnings will now be concealed between the bosom and the shirt portion. Make two rows of stitching to hold the two fold-edges in place. Turn under ¼ of an inch on the lower edge of the bosom and baste on the corresponding edge of the shirt. Make two similar rows of stitching here. The fronts are now complete.

Starting the Back

Baste the back stay-piece to the underside at the top of the back of the shirt, the notches in the two sections matching. Stitch it in place, then gather the spaces between the two notches that lie at each side of the center-back. Select the yoke pattern that corresponds with the desired neck size. Cut two yoke sections, baste them together through the center, with the under or wrong sides of the fabric facing each other.

Turn under ¼ of an inch on each at the shoulders and the long edge that is to be joined to the back portion. Slip the top of the back portion between these turned-under edges at the long edge of the yoke. Stitch across the edge. Slip the fronts into the shoulder edges of the yoke's sections, baste and stitch. Two rows of stitching, about 3-16 of an inch apart, make a neat finish on these yoke joinings.

Fitting the Sleeves

The sleeves are to be stitched into the shirt before the lengthwise seam in either is joined, and the under and over-lap must be joined to the slash in the cuff end of the sleeve before the sleeve is put into the shirt. Stitch the under-lap to the slash edge with which its notches correspond. Make the seam toward the inside of the sleeve, turn over the other edge of the underlap and hem it on a line with the seam stitching just made. Lay the notched edge of the overlap even with the notch in the slash, with the right side of the material of the overlap against the wrong side of the material of the sleeve.

Stitch this seam. Turn under ¼ of an inch on the edges of the overlap, crease a fold through the perforations, and stitch along this fold edge to within 1½ inch of the pointed end. Baste the folded-over part to the sleeve. Starting at this basted edge, at a point 1½ inches above the pointed end of the overlap, stitch across to the opposite edge, then around the turned-under and basted-down edge, attaching it to the sleeve.

Turn over toward the outside ¼ of an inch on the top of the sleeve. Turn under a corresponding amount on the armhole of the shirt, slashing the edges where necessary to make them lie flat. Baste the sleeve to the shirt, with the fold-edge on the shirt portion overlapping ½ of an inch on the top of the sleeve. Make two rows of stitching to hold the two fold-edges.

Closing the Sleeves

Close the sleeve and the side of the shirt with a continuous seam, starting at the cuff end of the sleeve and ending at the notches in the side edges of the shirt. Finish this seam in a French fell. Make a narrow hem on the edges, starting at the notches where the felled seam ends, and continuing across the ends of the back and fronts of the shirt. A gusset, over-handed to the hemmed edges at the termination of this side seam, will add to the strength and prevent tearing at this point. Two sections each should be cut of the wrist-bands (if they are used) and the neck-band of the desired size.

One or two layers of coarse linen, that will hold the starch well, should be included as interlining between the outside and inside sections of these bands and the cuffs: If cuffs are to be attached directly to the sleeves, the wrist-bands are not used. The cuff tab must be made by seaming together two tab sections, with an interlining of linen if desired, and including the finished tab in the seam of the cuff, the notch in the tab even with the notch in the cuff edge, the round end of the tab between the cuff sections.

When the cuff is turned, after the seam is stitched across the top and sides, the tab will extend in correct position. At the end of the sleeve turn the underlap under the edge of the slit opening, letting it lie there flat, like a hem. Gather the end of the sleeve, beginning the width of the turned-under underlap from the edge and ending at the other edge of the overlap at the other edge of the slit.

Turn under the eges of the outer and inner cuff sections, including the interlining in the turnings. Slip the end of the sleeve between these edges and baste in place, distributing the gathers. The edge of the cuff, to which the tab is attached, is made even with the edge of the overlap, the tab extending beyond. Stitch across the straight edge and continue around the cuff. A second row of stitching, a space inside the first, makes a nice finish.

Making the Cuffs

The position of the buttonholes is indicated on the cuffs by perforations. They should be made to fit the linked buttons. In the tab a buttonhole is worked in correct size for a stud, and another, of corresponding size, in the other end of the cuff. In fastening, the cuff is lapped over the tap. A buttonhole is worked in the middle of the overlap and a button sewed on the underlap. Make the neck-band in the same manner as the cuff and slip the neck-edge into it, with the center-backs of both even. Finish it with a row of stitching.